Content

Forewords 7

Preface 10

NOTATION AND PERFORMANCE

Clive Brown Czerny the Progressive 15

Barry Cooper Beethoven's Pedal Marks Revisited 40

Neal Peres Da Costa The Case for Un-Notated Arpeggiation in Beethoven's Compositions for or Involving the Piano 59

Siân Derry Beethoven's Tied-Note Notation. An Ongoing Debate 100

Marten Noorduin Beethoven's Indicators of Expression in His Piano Works 118

Yew Choong Cheong A Historically Informed Perspective of Beethoven's Idiosyncratic Dynamics and Accents in His Piano Works 137

Leonardo Miucci Beethoven's Piano Quartets WoO 36. Conservatism and Evolution 156

FROM SKETCH TO PRINT

Sandra P. Rosenblum Publishers' Practices and Other Happenings in the Life of Beethoven's Quintet for Piano and Woodwinds Op. 16 177

Susanne Cox Beethoven's 'Concept'. Working Manuscripts Between Sketch and Fair Copy 188

Mario Aschauer Text, Context, and Creative Process in Diabelli's Vaterländischer Künstlerverein 210

Roberto Scoccimarro Beethoven's Sketches for the Last Movement of the Sonata Op. 106. Thoughts on the Creative Process 228

Claudio Bacciagaluppi Hans Georg Nägeli as Publisher and Bookseller of Piano Music 295



INSTRUMENTS AND KEYBOARD PRACTICES

Michael Ladenburger Beethoven's Early Approach to Different Types of Keyboard Instruments in Bonn and Its Lifelong Aftermath 323

Tilman Skowroneck Beethoven and the Split Damper Pedal 345

Robert Adelson Beethoven's Érard Piano: A Gift After All 358

Martin Skamletz A Gesture of Expansion. The Limited Enlargement of the Tessitura in Beethoven's Piano Sonata Op. 53 as a Further Development of Procedures Essayed in His Early Chamber Music 374

Index 400

Authors 412